Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 13, No. 35 TORONTO, SEPTEMBER 15, 1948 $2.00 Per Annum

Odeon-Toronto's Posh Preem

Panic Avoided By Quick Thinking

The quick thinking of two theatre officials, each in a different city, won the praise of local newspapers and fire department officers for preventing panic during fire scares.

In St. Catharines, Ontario, Harry Rosenberg, 34-year-old

(Continued on Page 3)

RKO Prod'n List Almost Finished

RKO's 1949 production schedule is practically complete, according to Ned E. Depinet, executive vice-president of RKO, who returned to New York recently following four weeks of meetings with studio executives and Howard Hughes, principal

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International Audience Declares Theatre Among World's Best

Official opening of the $2,250,000 Odeon-Toronto on September 9th, an event long awaited by trade, press and public, provided the city with one of its most distinguished occasions in years. The theatre, designed by the late Jay English, is considered by authorities to be one of the five greatest theatres in the world from a standpoint of combining beauty and technical achievement. The eleventh new Odeon theatre in Canada, it is managed by Wannie Tyers.

The most important addition to Toronto's theatre facilities in the last quarter of a century, the

(Continued on Page 3)

Doug Peacock Quits Nat'l Film Board

Douglas H. Peacock, who became co-ordinator for the distribution and promotion of National Film Board theatrical shorts in June, 1946, has resigned. He will join Seeley Systems of Ottawa.

Peacock joined the NFB early in 1946 and was connected with various phases of its activities until taking the theatrical post. He came to the board after six years of service in the RCAF and succeeded Bobby Myers, who returned to Famous Players.

No successor has been named to the post as yet.

Korda Says USA UK Edict 'Silly'

Action of American producers in refusing to sell any but all-American double bills in Britain was called "silly" by Sir Alexander Korda, who said that "British pictures don't need the support of American films in the British market." The Americans,

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Jason To Direct

Leigh Jason has been signed to direct Sam Coslow's "Face the Music," which will be released by United Artists.

Cross, Famous Team Take Golf Events

Famous Players won the foursome for the third consecutive time at the fifth annual Canadian motion picture golf championships, thereby retaining permanently the N. L. Nathanson trophy, which was presented by Archie Laurie in the absence of Paul Nathanson. Members of the team, which won the group low gross event with 348 strokes, were George Georgas, Jack Arthur, Larry Bearg and Harry Wilson. Each was given one of four $25 merchandise orders donated by Empire-Universal Films, Famous Players, Odeon Theatres and the Royal

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Popkin's Next Film

"Impact" will be Harry Popkin's second production for United Artists' release. Film will star Brian Donlevy.

Protest Delays New French Film Pact

A protest by Walt Disney Productions against revision of the Byrnes-Blum agreement regulating the importation of American motion pictures into France has caused George C. Marshall, USA Secretary of State, to at least temporarily delay final action on the pact.

Protest claimed that the revision was unfair to independents and favored the major companies. Further discussions will be held by the state department and the producers association before final action is taken.

J. ARTHUR RANK

The world's leading film and theatre figure, the enterprise of he and his associates conceived the great new Toronto Odeon.

THE SONG IS LEADING THE HIT PARADE! THE FILM LEADS THE BOX-OFFICE PARADE!

'MICKEY'—LOIS BUTLER • Bill Goodwin • Irene Hervey

Another EAGLE LION (Hollywood) COLOR SUCCESS from INTERNATIONAL FILM DISTRIBUTORS Limited

A Message From J. ARTHUR RANK

I CANNOT OVER-STRESS the importance of the opening of this the eleventh and latest Odeon in our theatre building programme for Canada. Not only does it mark an important milestone in our plans for bringing British films to audiences in the Dominion, but it marks a definite step forward in theatre construction and design.

We have no hesitation in claiming the Odeon-Toronto to be among the finest cinemas in the world. Some of the developments in architecture and engineering which it features, have already been introduced into other of Canada's new Odeons. This determined effort to raise the standards of cinema building is attracting widespread attention throughout the industrial world and will undoubtedly influence future trends in theatre construction. It is fitting that the Odeon-Toronto should be among the finest of these theatres in which film-goers may enjoy the productions now coming from British studios.

It is right, too, that these films should be enjoyed through the medium of the new precision built British equipment which is now being installed in our Canadian theatres. I believe that this equipment will win new laurels for British workmanship and that Canadian audiences will experience both sight and sound reception vastly superior to any they have known before.

Soon you will be seeing "Hamlet", "The Red Shoes", "Scott of the Antarctic" and many other British productions of which we may all be proud. These films are the result of great efforts on the part of all connected with our studios. Their progress in Canada and especially at this new Odeon will be keenly followed by all who have the interests of our two countries at heart.

By the end of this year, the first stage in our plans for Canada should be completed. We shall then be represented in the Dominion by a group of the most modern theatres operating in the key cities of one of the world's most important film territories.

I take this opportunity of sending my sincere thanks and appreciation to His Worship the Mayor of Toronto for opening the new Odeon. His action underlines once again the close bonds of friendship which exist between our countries.

Marx Bros. Picture

"Blondes Up" is the release title for United Artists Marx Brothers' film formerly titled "Love Happy."

TRULY A MILESTONE

One hundred years ago, when Toronto had a population of a little over 9,000, the opening of the Royal Lyceum Theatre on King Street was an historic occasion. Last week the Odeon on Carlton Street, welcoming the public of a Greater Toronto with 989,000 people, provided us with another.

The town of York had attained its civic majority in 1834 and had incorporated itself as "Toronto," which is generally accepted as meaning "a place of meeting" in the Indian tongue. But as yet, observed one of the anonymous compilers of the first volume of Robertson's Landmarks of Toronto, the people had not seen "a theatre that would be dignified with the name according to modern standards."

Then came the Royal Lyceum, erected by John Ritchey in 1848. Although it was Toronto's ninth theatre, its place in local entertainment is secure because its was the first building designed and built for theatrical purposes.

Now, a century later, the most recent theatre structure to be erected in Toronto, the Odeon, has opened. And, "according to modern standards," it is considered to be the finest on the North American continent and one of the five best in the world.

The Royal Lyceum was erected at the beginning of the industrial age on this continent, the Odeon-Toronto at its furthest point of progress. They are the present boundaries of technical and artistic theatre achievement, for in the hundred years that lie between them the character of public entertainment has changed. New mediums, which reflect the scientific advances within that period, are part of our existing way of life.

Another theatre holds an important place in Toronto history, its first. This was Frank's, established in the ballroom of a two-storey hotel on Colborne Street in 1820, when the city had a population of less than 1,500. Toronto was a garrison then and plays were frequently staged at Frank's by officers who longed for the forms of pleasure they had known in the land of Shakespeare and Sheridan.

A description of Frank's was written by the Rev. Henry Scadding, canon of old St. James, in his "Toronto of Old," issued in 1873:

"The dramatic appliances and accessories at Frank's were of the humblest kind. The dimensions of the stage must have been very limited; the ceiling of the whole room, we know, was low. . . . Nevertheless, at that period, to an unsophisticated yet active imagination, innocent of acquaintance with more respectable arrangements, everything seemed charming; each scene as the bell rang and the baize drew up was invested with a magical glamour. . . ."

Think of that when you, as a showman, see and study the wonderful combination of form and function that is the Odeon, with its painting by lights hidden in coves, its unprecedented seating comfort, its facilities for refreshments, and so on and on.

The Odeon is a breathtaking example of man's love for beauty combined with dozens of his arts and crafts. If man is capable of creating this, what wonders of science and artistry await as his imagination and knowledge expand?

The Odeon isn't just a theatre. To the public it is an experience to be remembered. To the showman it is something that revives his sense of wonder as he sees what went into the making of an auditorium equipped for every type of entertainment from the legitimate drama to television, for incorporated in the Odeon are the best features of the theatre from the days of the Greeks onward.

This theatre was to have been the highlight in the career of its architect, Jay English. Instead it is his monu-

(Continued on Page 3)

A Message From JOHN DAVIS

IT IS A MATTER of very great personal regret to me that I cannot be present with you at the opening of the Odeon-Toronto. During many visits to Canada I have obtained first-hand knowledge of the strong ties of friendship which exist between your country and Britain. I also learnt for myself something of the difficulties and problems which have had to be overcome, before our ambitious building programme could become a reality.

I know that shortages of material and of labour are as great in Canada as they are over here; that official sanctions must be obtained, close liaisons established with Canadian industry. The fact that this is the eleventh new theatre to be completed in our circuit is a matter for congratulation to all who have made such sustained efforts during the past months. I believe that this Odeon, with its many original features, both in construction and equipment, will prove worthy of the City of Toronto. Certainly it is a building in which the many fine productions now coming from our British studios can be seen and enjoyed under the best possible conditions.

I shall follow the progress of the Odeon-Toronto with the keenest personal interest. This theatre, with its 2,319 seats, is not only the largest we have yet built in Canada, but is also a symbol of our belief that the Dominion has become one of the most important film territories in the world today.

The public is demanding better films. The Odeon-Toronto and "Oliver Twist", the film with which it opens, are a promise that we will not disappoint them.

Today I join Mr. Rank in expressing my thanks to His Worship the Mayor for opening the new theatre and I send to all Canadian audiences best wishes for good film-going.

Odlum Resigns As RKO Chairman

Floyd Odlum has resigned as chairman of RKO's board of directors at a special meeting of the board and with N. Peter Rathvon, until recently RKO president, will turn to financing and producing pictures independently.

Odlum and Rathvon are understood to be interested in "The Robe," which Frank Ross, husband of Jean Arthur, has been trying to bring to the screen since 1942, when he bought the film rights to Lloyd C. Douglas' novel of the same title at a reported price of $100,000.

JOHN DAVIS

Managing director of the international J. Arthur Rank Organization, Odeon parent company.

Odeon-Toronto's Bow Internat'l Occasion

(Continued from Page 1)

Carlton Street house was declared open by His Worship, Mayor Hiram McCallum, who had been introduced to the audience by the Honorable J. Earl Lawson, KC, PC, president of Odeon Theatres of Canada.

Conducted in the London rather than the Hollywood manner, the opening brought visitors from Britain and the United States as well as from other parts of Canada. Messages came from J. Arthur Rank, leader of Odeon Theatres, and his chief aide, John Davis. Both were unable to leave Britain because of pressure of business.

On Tuesday, with the trade present, the new Odeon's 2,300 seats were filled for the first opening, a private one. The guests saw the first film to play the theatre, Eagle-Lion's "Oliver Twist." A second opening was held on Wednesday for the trade when it was shown to be necessary.

British stars were represented at the opening by Patricia Roc and Trevor Howard, the latter a former Canadian. Miss Roc flew in from Paris and Howard from London. The Right Honorable Earl Winterton, MP, was here for the Odeon overseas organization, while Robert Benjamin acted as the envoy of J. Arthur Rank's USA structure. Sydney Wynne, public relations head of the parent J. Arthur Rank Organization, brought greetings from Mr. Rank and Mr. Davis. He was accompanied by his wife, a daughter of the Honorable Ernest Bevin.

Cecil Wilson, film editor of the London Daily Mail, who had flown here to report the opening ceremonies, also announced the results of that newspaper's Empire Silver Star popularity poll of British stars in Canada. Margaret Lockwood and James Mason led the players and the top film was Eagle-Lion's "Great Expectations."

Following the performance on Thursday a reception was held at Eaton's Round Room for the guests.

HON. J. EARL LAWSON

President of the J. Arthur Rank Organization of Canada and head of Odeon Theatres in this country.

Panic Avoided By Quick Thinking

(Continued from Page 1)

manager of the Centre Theatre, smelled smoke during a matinee attended by 500 youngsters. A quick search failed to reveal any fire but the smell of the smoke was becoming stronger so Rosenberg called the fire department and asked that its men come quietly.

He ran to the projection booth and put the lights on. Then he ran back, addressed the children and told them that the fire department was about to hold drills like the ones they were accustomed to in school. The staff supervised the exits and the kids marched out quietly in just over three minutes.

It is thought that the smell of smoke came from a lighted cigarette that a youngster had stuffed in his pocket, where it had smoldered.

In Toronto Mrs. Florence Parkins, assistant manager of the Guild Theatre, ordered all the lights on when a fire broke out in the projection room. She explained to the audience that there was a small fire in the rear and asked its 400 members if they would just leave for a few minutes.

Under her persuasive directing they cleared out in good order and returned when everything was right again.

WANTED

Position as theatre manager. Five years' experience in booking, buying, advertising and bookkeeping. 35 years of age and speak both English and French.

Apply BOX 19
CANADIAN FILM WEEKLY
25 Dundas Square, Toronto

Truly a Milestone

(Continued from Page 2)

ment, for he drowned last summer in Northern Ontario at the age of 45. His brilliance is shown by the fact that he was able to give simplicity to a structure so immense and with so many involved functions.

He managed this so well that the individual who visits this magnificent edifice realizes its greatness, yet does not feel at all inferior to his surroundings. Theatres with warmth and intimacy when completed have that rare quality showmen call "a feel." It is part of a relaxed and friendly atmosphere that Jay English was able to give the Odeon as an invaluable aspect of its character.

It will, as J. Arthur Rank said, "undoubtedly influence future trends in theatre construction" and the Canadian theatre-going public of the future will benefit from the Odeon's example and challenge. It has enriched the Canadian exhibition scene.

Mr. Rank and John Davis, his aide, deserve any proud moments they may feel when surveying the result of their enterprise, as do their Canadian associates, the Honorable J. Earl Lawson, KC, and George Peters. Not to be forgotten, either, are such capable Canadian lieutenants of the Rank organization as Clare Appel, Ed Harris, James Cowan, Archie Laurie, Hy Goldin, Wannie Tyers and others.

They, like the men who did the actual construction and equipping, have played a part in an historic project.

Film Weekly

Vol. 13, No. 35 Sept. 15, 1948

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Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Entered as Second Class Matter.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year.

RKO Prod'n List Almost Finished

(Continued from Page 1)

stockholder.

"Eighteen of the 20 to 24 top-bracket pictures that RKO customarily distributes each year are either finished and ready for release or undergoing final steps of editing and scoring," said Depinet. "The additional features which will complete the year's program are now being readied and will go before the cameras in the near future.

"Despite world conditions RKO had passed through its roughest waters and the future looks much brighter." He said that it was a source of great satisfaction to see how well the studio was functioning under the production committee consisting of Sid Rogell, C. J. Tevlin and Bicknell Lockhart. "There is careful planning to get the fullest value from every dollar spent," he said "and proper consideration is being given to showmanship and the boxoffice in every picture planned."

Without revealing details of future plans, Depinet stated, "Howard Hughes is making important contributions to the present and future plans of RKO that will be gratifying both to exhibitors and the great RKO family throughout the world."

Two Vera Vague Shorts By Staub

Next two "Laugh Tours," starring Vera Vague and produced and directed for Columbia by Ralph Staub, will be titled "Love on an Iceberg" and "Hi, Ho, Juneau." Both were written by Larry Rhine.

CONGRATULATIONS

TO THE ODEON TORONTO

WE ARE PROUD THAT OUR

Oliver Twist

HAS BEEN SELECTED AS THE

OPENING PICTURE IN THIS MOST

MODERN AND BEAUTIFUL

THEATRE.

EAGLE-LION FILMS OF CANADA, LIMITED

DISTRIBUTORS OF THE J. ARTHUR RANK PRODUCT IN CANADA

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CHRISTOPHER COLUMBUS* THE PASSIONATE FRIENDS

SCOTT OF THE ANTARCTIC*

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3 BIG DATES

(1) 'HAMLET'

IN FOR THE SEASON

KENT THEATRE, MONTREAL

Starting **SEPT. 20th**

(2) 'OLYMPIC GAMES'

CANADIAN PREMIERE

HIS MAJESTY'S, MONTREAL

SEPT. 19th

(3) 'AGAINST THE WIND'

In Co-operation with "ARMY WEEK"

AVENUE, MONTREAL

SEPT. 18th

THE INDUSTRY'S MOST-TALKED-ABOUT-PRODUCT

EAGLE-LION'S EXPLOITATION HITS

Short Shots

Odds & Ends

Golf Tournament Notes

It was typical film golf weather—clear and bright. We have never had a bad day for the tournament but this time we were really lucky. For weeks it had been too hot, then the weather shifted and the day before would have been too cold. The day after the tournament it rained. We could get rich if we could pick horses half as well.

You lads would be surprised at the amount of work that goes into a thing of this sort. This year much of it was done by Tom Daley, who acted as manager rather than chairman and personally performed or supervised any number of tasks. Then there was the remarkable job of the prizes committee, which was headed by Archie Laurie and sparked by Sam Glazier and Mrs. Chinn. Al Troyer was out there again, starting them off and checking them in—a long tough job that no one does as well or as cheerfully as he. Curly Posen is another who gave his time, some of it while on vacation, to seeing that the tickets were spread around. We're grateful to those mentioned and to those not named here for their work.

There were as many or more men from places other than Toronto on hand for this fifth tournament than for any previous one. Fred Peters of Montreal came out with Charlie Curran, Jack McCullough and Harry Eves of the Toronto office. Roy Miller and Vern Hudson, those popular St. Kitts lads, were here, as was Art Cauley of Peterborough, Tony Saso of Barrie, Kent Craig of Hamilton, Ernie Warren of Ottawa, Joe Paul of Welland, and many others. John Hartree, projectionist at the Metropolitan, Regina, in his innocence, took a taxi out from downtown Toronto. His son, Bob, was on the National Film Board team with Tommy White, Doug Peacock and Al Fields.

The piano in the clubhouse never had better treatment in all its days than it got from Al Bollington, the English boy who will provide the organ concerts at the Odeon Toronto. George Georgas of Owen Sound and Bill Walkie had been demonstrating their talents on the violin in the locker room and George joined Al later for duets. Bollington, of course, is superb and George, while rusty, gave some indication of his excellent education.

The Associated Screen News team — Doug Skene, Ken Oakley, Jack Banks and Len Parks — pulled off their own kind of "chase." They teed off among the first, rushed to the CNE to cover the ladies' swim and hurried back to Rouge Hills for the evening. Bill Singleton, ASN manager, was in from Montreal and let us know through Jack Chisholm of the Toronto office that the company would offer a challenge trophy next year for an event not yet decided on.

Howard Boothe was in town from Vancouver but we missed him at the doings, although Frank represented the family well on the links. Arthur Hirsch of Montreal and Al Boasberg of New York also had a look at things, as did Frank Kershaw, also of Vancouver.

* * *

Theatre Notes

If you are interested in our theatre history you'll like that excellent series in The Montrealer by Louis Mulligan. They are about the legit in Montreal and titled "Theatrical Canadiana" . . . **In Robinson's Landmarks** of Toronto of 1894 there is a reference to a collection of old Toronto playbills owned by a Rupert Kingsford. I wonder who owns them now? I'd like to see them . . . **For the lover** of old sporting prints and playbills there is a million thrills at Arthur Gottlieb's place. One whole room is devoted to them . . . **Perhaps one of these days** someone will make prints of the drawing of the Theatre Royal, Toronto's first real theatre, which stood where the Globe and Mail is now and was opened in 1837 . . . **I expect that** my agitation for proper film and theatre archives will bring results soon.

Story With a Good 'Chase'

Frank Kershaw of Vancouver, Ralph Foster and Jack Ralph of Ottawa, and yours truly went out to Arthur Gottlieb's place at Pickering from the golf tournament. Foster and Ralph were due to ride the 1.30 a.m. CPR train to Ottawa. Gottlieb pointed out that it passed through Oshawa, which is near Pickering, and that they could get it from there.

We were so interested in the Gottlieb dream house, with its swimming pool, old print room and bar that time ran short. This was no challenge to our host. He did such a thrilling job of cutting through the country night and weaving through the city that we arrived at the station just as the train was pulling out. A mad dash by the boys and the helping hands of the waiting conductor and porter yanked them aboard.

It was nick-o'-time stuff in the best movie tradition and Kershaw and I slapped Gottlieb's back, shook his hand and congratulated him noisily. Suddenly Kershaw got a hunch. "Where does this train go?" he asked a station hand standing close by. "Montreal," was the answer.

A moment later we knew that the travelers had discovered their error, for the train began grinding to a stop. Then the boys came back.

Gottlieb had landed them at the CNR station instead of the CPR. After being misdirected several times, during which the Ottawa boys had just about given up hope, we arrived. Fortunately the train was quite late and still there.

* * *

Typodermic Injections

How is the lawsuit between DeSeve of Renaissance and France Film coming, I wonder? . . . **Rumor has it** that a film will be made with a CNE swim background. Wasn't a swim film patterned on George Young's Catalina accomplishment years ago? I think it was Nat Pendelton who starred in it . . . **They say the Massey Hall** concert season will be shortened because of present rebuilding operations. Hope it isn't true . . . **Blackstone's signature** in the Variety guest book is a cartoon of himself . . . **Gordon Borneman** of the Muskoka Theatre, Gravenhurst, couldn't come to the golf tourney because of hay fever. Gosh, I thought that was a paradise for hay fever sufferers!

* * *

'Millie' Moves After 14 Weeks

The Biltmore bombshell, "Millie" from Columbia, has at last checked out after knocking the trade on its ear by sneaking in and staying 14 weeks. "The Mating of Millie" even became part of local lore, cutting into everyday speech. "How long does it take to mate Millie?" and "What's Millie got that other girls haven't?" are the way passersby acknowledged the presence of the picture.

No one has yet figured out why "Millie" stayed as long as it did. It didn't do much in the USA or as well in other parts of Canada. But its run is one of the peculiarities of show business, of which "Ramona" and "The Great Waltz" were examples. Tom Daley, when he managed the Tivoli, insisted on booking "Ramona" against the advice of associates and superiors and the film had a long run. The Toronto campaign helped put it over in the USA. "The Great Waltz" is a tremendous earner in Canada but strictly routine in the USA.

Even some people who liked "Millie" thought there was something phoney about its stay, during which it played to over 200,000 people. A letter signed Movie Fan was received by Manager Al Perly, and it said "We all know that 'The Mating of Millie' was a delightful comedy but 11 weeks—who are you trying to kid? The only conclusion I have arrived at is that you needed to finish up some repairs practically undisturbed." Silly boy. As Gert Stein would have said: "A buck is a buck is a buck."

There were quite a few letters, the majority lavish with praise. But "Millie" is gone and the other exchanges are happy.

THE PICK OF THE PICTURES

CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 13, No. 35 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Mickey

with Lois Butler, Bill Goodwin, Irene Hervey, Rose Hobart

International Film Distributors 87 Mins. (Cinecolor)

TEENAGER STORY BASED ON THE PEGGY GOODIN NOVEL INTRODUCES LOIS BUTLER, A GIRL WITH A VOICE: YOUNGER AUDIENCES THE BEST BET.

Reverting to the theme wherein the adolescent—a girl—grows up overnight and gives her widowed father a hectic time, this offering runs the gamut touching most of the required situations plus way stops for a couple of songs. These musical panels are sung by Lois Butler, a comely, youthful newcomer, whose vocal talents are superior at the moment to her flair for drama or tomboyish comedy.

It's the 16-year-old high school youngster's first film appearance, and, for that matter, her first professional work, it is said by the studio, except for a couple of record albums. The blonde singer has a warm smile, an appealing personality and a vibrant fresh voice. These qualities have done much for Hollywood newcomers ere this, and history easily could repeat.

Here also the audience observes once again the efforts of the youngster to get her father remarried to the "right" woman, her antics with the boys—she's "rugged," a constant recurring phrase among the teen-agers who people this story—her first dance and its disappointment, how she fools her friends by playing the grand lady with a borrowed dress, fur and boyfriend and her trials and tribulations as she discards her childish chrysalis to emerge a young woman.

Adult performers concerned in this one generally deliver their parts with enough conviction to contrast with the awkwardness of the youngsters. Groupings of the various sequences lack a firm hand. At intervals, the action content is stepped up into a semblance of excitement.

Peggy Goodin's novel on which this piece is based, "Clementine," at length gets Bill Goodwin, father to Miss Butler, married to Irene Hervey and has a budding romance indicated for the girl and Skippy Homeier.

CAST: Lois Butler, Bill Goodwin, Irene Hervey, Rose Hobart, Skippy Homeier, Beverly Wills, Leon Tyler.

CREDITS: Bryan Foy in charge of production; Producer, Aubrey Schenck; Director, Ralph Murphy; Screenplay, Muriel Roy Bolton, Agnes Christine Johnston; From the novel by Peggy Goodin; Photography, John W. Boyle.

DIRECTION, Fair.
PHOTOGRAPHY, Fairly Good.

Man-Eater Of Kumaon

with Sabu, Wendell Corey, Joanne Page

Empire-Universal 79 Mins.

SHREWDLY PRODUCED DRAMATIC JOB WITH ANIMAL ANGLES HAS EXPLOITATION POSSIBILITIES FOR CATCHING EVERY AUDIENCE ELEMENT.

Retaining the basic premise of Jim Corbett's written record of how he shot some nasty striped cats in India from time to time, the producers of this dramatic piece have draped an interesting human story around the hunting business and contributed other elements to make it an acceptable offering for just about the complete family trade. Youngsters and their elders should be rewarded by the proceedings. The production has a choice assortment of gimmicks for colorful exploitation by an alert showman.

Corbett's original work dealt primarily with the chase and tracking down of man-eating tigers with emphasis on how the animals frequently tracked the hunter.

The jungle lore of his material has been retained and his argument—when you wound a tiger follow him up and kill him—is constantly emphasized in the script, written by Jeanne Bartlett and Lewis Meltzer. They have also included the plight of a young boy left an orphan by a tiger, the domestic upset in Sabu's family after his wife, an expectant mother loses her baby and henceforth is unable to have another, and the basic problem of Wendell Corey, an American doctor, disillusioned, who has been roaming the world with his gun seeking to forget his own upset life.

Corey finally gets the tiger. He finishes it off at close quarters after wounding it and dies as a consequence of the mauling.

CAST: Sabu, Wendell Corey, Joanne Page, Morris Carnovsky, Argentine Brunetti, James Moss, Ted Hecht, John Mansfield.

CREDITS: Produced by Monty Shaff in association with Frank P. Rosenberg; Director, Byron Haskin; Based on "Man-Eaters of Kumaon," by Jim Corbett; Screenplay, Jeanne Bartlett, Lewis Meltzer; Adaption, Richard G. Hubler, Alden Nash; Photography, William C. Mellor.

DIRECTION, Good.
PHOTOGRAPHY, Very Good.

'Reign Of Terror'

Richard Hart has been cast in Walter Wanger's "Reign of Terror," action drama of the French Revolution. It is Wanger's second production for Eagle Lion (Hollywood) Films' release.

The Dude Goes West

with Eddie Albert, Gale Storm, James Gleason, Binnie Barnes, Gilbert Roland, Barton MacLane

Allied Artists 87 Mins.

ZANY LAUGH-GETTER; PROPERLY EXPLOITED SHOULD PLAY A MERRY BOXOFFICE TUNE.

This zany, laugh piler-upper, properly exploited, should play a merry tune at the boxoffice. It is a satire on westerns, given excellent production by the King Bros. and deft direction by Kurt Neumann.

Eddie Albert is a Brooklyn tenderfoot, who comes from a long line of gunsmiths and whose association with firearms makes him an expert marksman. In fact, he is such a good shot that gunmen he meets in the wild and woolly West declare "no honest man can shoot like that."

Eddie also does a lot of research work on Indian hand signals and other lore, that pays off well when he and Gale Storm encounter a band of Piutes. Gale and Eddie are en route to Arsenic City, Nevada, where Eddie plans to continue as a gunsmith.

Gale is making the trip to locate a gold mine discovered by her father, who had been murdered. Binnie Barnes, a dancehall operator, and Harry Hayden a shyster lawyer, try to get the map of the mine layout from Gale and use Gilbert Roland, a notorious outlaw, to aid them.

Albert has unwittingly befriended Barton MacLane, a badman, and MacLane, James Gleason, a prospector, and the Indians help Eddie to thwart the plans of Binnie and her henchmen.

The acting is excellent. Richard Sale and Mary Loos have fashioned an original sreenplay that is full of laughs. Karl Struss' photography is very good.

CAST: Eddie Albert, Gale Storm, James Gleason, Binnie Barnes, Gilbert Roland, Barton MacLane, Douglas Fowley, Tom Tyler, Harry Hayden, Chief Yowlachie.

CREDITS: Producers, Frank King and Maurice King; Director, Kurt Neumann; Authors and screenplay, Richard Sale and Mary Loos; Dialogue director, Jo Graham; Cameraman Karl Struss.

DIRECTION, Deft.
PHOTOGRAPHY, Very Good.

Bowery Boys' Next

Producer Jan Grippo has purchased "Safety Pins," an original story by Arthur Adamson, and has scheduled the story to be his next Bowery Boys' film for Monogram. Gerald Schnitzer and Charles Marion have been signed to do the screenplay.

That Lady In Ermine

with Betty Grable, Douglas Fairbanks, Jr. (Technicolor)

20th-Fox 89 Mins.

GAY, ROMANTIC FROLIC HAS MANY ELEMENTS TO PROVE POTENT IN BOXOFFICE SENSE: BETTY GRABLE LOVELY, EFFECTIVE IN NEW TYPE ROLE.

Gay, romantic frolicking in bedroom and livingroom by barefooted Betty Grable in an ermine robe, with Douglas Fairbanks, Jr., a conquering Hungarian Hussar as her partner, manages to be an entertaining albeit confusing display of the famed "touches" of the late Ernst Lubitsch.

The story winks its good eye at the audience. Proceedings have been snipped here, padded there to satisfy whoever had to be satisfied. In time Cesar Romero's worst fear — cuckoldry — proves groundless for it turns out that Fairbanks only dreamed it all and Miss Grable, wife-in-name-only to Cesar, never strayed. It was all the machination and conniving of the Bergamo ancestors who stepped out of their portraits to save the castle, etc.

"Francesca" saved the Bergamo place 300 years before this story starts. To do so she stabbed an invader. "Angelina," who is Miss Grable in 1861, manages to do the same in an almost similar manner.

A Hungarian column nears Bergamo on the Grable-Romero wedding night. Fairbanks is a wild Magyar colonel given to barking and ranting. That is until he meets "Angelina" and then events come to pass just as the ancestors planned them. Romero hides out, disguised as a gypsy. He does not fool Fairbanks, enamoured of Miss Grable invites her to sup with him, she fails to show and he takes a snooze wherein he has the most pleasant sort of dream. Romero's life the stake, next morning Fairbanks has him released then learns the truth of the matter. He leaves the castle but at his next bivouac Miss Grable comes to him. Again he is asleep, thinks it another dream. But it is the real thing this last time and not only has Miss Grable annulled her marriage to Romero but she has also brought along a marrying priest and witnesses.

CAST: Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel, Reginald Gardner, Harry Davenport.

CREDITS: Produced and directed by Ernst Lubitsch; Screenplay, Samson Raphaelson; Photography, Leon Shamroy.

DIRECTION: Very Good.
PHOTOGRAPHY: Fine.

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Screen Play by I. A. L. Diamond and Allen Boretz • Suggested by a Play by Robert Sloane and Louis Pelletier • Orchestral Arrangements by Ray Heindorf • Music by Jule Styne • Lyrics by Sammy Cahn

Smart Exploitat'n By Odeon's Elliott

An unusual exploitation campaign on a double bill running day-and-date at the Odeon Danforth and Fairlawn Theatres, Toronto, saw one-half of the bill featured at one house and the other half played up at the other. Both buildups were run simultaneously by Howard Elliott, manager of the Fairlawn, who took charge of the Danforth during the absence on vacation of the Danforth's regular manager, Jim Hardiman.

At the Fairlawn, because of the sophisticated audience, the film featured was Monogram's "Smart Women." An attention-arresting $5,000 convertible with a driver was supplied by Stoney's Car Market and a beautiful girl was driven all over the city with a large sign saying "Stoney's Car Market has the smart car for a 'Smart Woman'."

At the Danforth, where action is popular, the other half of the twin features was given top billing. It was Monogram's "The Dude Goes West" and for the occasion a complete false front was designed and built to Elliott's specifications. The front represented the main street of "Arsenic City," the locale of most of the action of the film. All ushers and cashiers were dressed in cowboy and cowgirl costume and the lobby of the theatre was decorated with handsome western saddles loaned for the occasion by Charlie Mavety, owner of the Circle M Ranch.

Newfoundland Scene In 20th-Fox Film

Gene Tierney has been named for a costarring role opposite Rex Harrison in "No Highway" at Twentieth Century-Fox. The picture will be made from a novel by British author Nevil Shute. The story fuses science and fiction against a background of aviation, with the principal character a research scientist in a British airplane plant. Much of the filming will be done at Gander Airport in Newfoundland, the rest in England. Robert Bassler will produce.

Dunne Added To 'Crime Doctor' Cast

Stephen Dunne was set by Columbia as the male romantic lead in "The Crime Doctor's Diary," directed by Seymour Friedman and produced by Rudolph Flothow. Dunne, who recently completed a heavy lead in Columbia's "The Law of the Barbary Coast," joins a cast headed by Warner Baxter, Adele Jergens and Lois Maxwell.

ECHOES and REFLECTIONS

British Films Improving

(From the Financial Post)

Further evidence that Canada is not merely an adjunct of the United States has been brought home to Britons in the way British films are being received in this country.

J. Arthur Rank, who has large and worldwide interests in the production, distribution and exhibition of made-in-Britain movies, told the British film exhibitors recently:

"In Canada, in the last two years or so where we have been able to give British films continuity of screen time in our theatres, the percentage of screen time has risen from approximately 4% to 25% and those theatres are making no less money.

"This is important because in America, three years ago, the leaders of the Hollywood industry told me time and time again that the Canadian market and the American market were virtually the same. Yet in America by last year we were starting, but only starting, to make an impression."

Rank admitted that not all British pictures were perfect, but that an increasingly large proportion of the product of this still young industry was gaining renown everywhere in the world where they were shown; and also that they were making money at the box office.

He also said that to retain quality in British films, they must be shown on a great many screens, because the money that pays for the production could come from no other place than the box office.

Canadians still like Hollywood films, but they have also shown a marked attraction to the varied fare which those from Britain have provided in their moviegoing diet.

And this attraction will grow as the high quality of many films from Britain grows.

Ex-Republic Prexy Passes In Arizona

Morris J. Siegel, 47, motion picture executive, passed away of a cerebral hemorrhage recently in Arizona on board a train for Los Angeles.

Born in New York, Siegel has been in the movie industry for 28 years and was one of the founders of Republic Pictures. He was president of Republic from 1937 to 1944, when he went to MGM as a production executive. Last year he went into business independently.

Surviving are his wife, the former Ethel Borushik; two daughters, Ruth and Judy; and three brothers, Sol C., executive producer at 20th-Fox, Sam and Al.

Mono's 'Incident'

Jane Frazee will star opposite Warren Douglas in Monogram's "Incident."

Members Of MPTAO

O. Stewart of the Circle Theatre in Alliston and the Farrow brothers, owners of the Vogue in Port Credit and the Kingsway in Islington, have become members of the Motion Picture Theatres Association of Ontario.

'Intruders' First At MGM For Schary

"The Intruders," timely and powerful story of an innocent Negro saved from certain lynching by the efforts of a boy and an elderly spinster—both white—is the first picture scheduled for production following conferences between Louis B. Mayer and Dore Schary.

Clarence Brown will produce and direct the adaptation of William Faulkner's novel. Claude Jarman, Jr., discovered by Brown and winner of an Academy Award for his performance in "The Yearling," will portray the Mississippi boy whose belief that the Negro is not guilty of a murder leads to justice.

Brazilian Actor Signs Columbia Contract

Paul Monte, Brazilian film actor and nightclub star, has been signed to a joint long-term contract by Columbia and Horizon Pictures, the John Huston-Sam Spiegel production unit releasing through Columbia. Monte's first assignment will be a top supporting role in "Rough Sketch," which will star Jennifer Jones and John Garfield under the direction of John Huston.

Claim 'Red River' Will Be UA Best

"Red River" will be the biggest grossing picture in the history of United Artists, according to Gradwell L. Sears, president of the company, who made public the receipts thus far on the film's opening engagements in the USA at an interview in New York recently.

Sears estimated that the epic western produced by Howard Hawks would top the $5,000,000 mark by a substantial margin.

"If its current pace is maintained," Sears said, " 'Red River' might well gross between $7,000,000 and $8,000,000. In approximately its 300 engagements, the picture has broken existing house records in almost every instance and in some cases has doubled opening day grosses of previous record holders."

"Red River," starring John Wayne, Montgomery Clift, Walter Brennan and Joanne Dru, is due to open in New York at the Capitol Theatre late in September.

Virginia Mayo For 'Colorado Bound'

Warner Bros. has set Virginia Mayo for one of the starring roles in the company's forthcoming production of "Colorado Bound," which Raoul Walsh will direct. The film is slated to commence on a southwestern location early next month, with Anthony Veiller producing for the studio.

Miss Mayo, a new addition to the Warner starring roster, is currently playing a dramatic lead in "Somewhere in the City," having completed lead roles in "Smart Girls Don't Talk" and "The Girl From Jones Beach."

'Strange Temptation'

"Strange Temptation" has been set by Paramount as the title of the film formerly known as "Dark Circle." The picture starring Ray Milland, Audrey Totter and Thomas Mitchell, was directed by John Farrow.

Winners Will Staff New York Theatre

Winners of a novel contest will act as the staff of the Rivoli Theatre on Broadway in New York for a day. The contest, an essay competition on "How I Would Run a Movie Theatre," is being featured as part of the theatre's observance of Youth Month (September).

Complete staff of the theatre, from house manager down, will be replaced for a day by boys and girls whose essays have the most merit.

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CAN'T TELL YOU HOW HAPPY BOTH BURT LANCASTER AND I ARE OVER THIS WONDERFUL SHOWING. WE HOPE "SORRY, WRONG NUMBER" RECEIVED THE SAME KIND OF WELCOME IN YOUR TERRITORY AND THROUGHOUT THE COUNTRY=

BARBARA STANWYCK=

Eagle-Lion In Triple Montreal Opening

Eagle-Lion is setting up a triple-smash series of openings in Montreal, all scheduled for mid-September. The Canadian premiere of Sir Laurence Olivier's "Hamlet" is set for the Odeon-Kent on September 20th. The film, already reporting a heavy advance sale, will start an extended run on a $1.50 box-office scale.

On September 19th, J. Arthur Rank's million-dollar Technicolor film of the Olympic Games in 12 reels, starts at His Majesty's. The print is being flown over specially from London by BOAC.

The same week, to celebrate Canadian Army Week, "Against the Wind" is to play at the Avenue. The film, a thriller which reveals hush-hush tactics of the British and Canadian armies during the war, has a Belgian locale and two Canadian stars, Paul Dupuis and Robert Beatty. "Against the Wind" is one feature of the week's Army program worked out by French and English regiments in Montreal.

'Neptune's Daughter'

Red Skelton is to do a comedy swimming routine with costar Esther Williams in MGM's "Neptune's Daughter" now in preparation for an early shooting date.

MARSHALL DINNER ON SEPT. 18th

Members of Tent 28, Toronto, Variety International, have been invited to be present at the Humanitarian Award Dinner in honor of the Honorable George C. Marshall, USA Secretary of State, at the Statler Hotel, Washington, on September 18th.

They were so informed by John J. Fitzgibbons, chief barker of the Toronto tent, who will be there as an international officer and will attend the three-day business session which precedes the dinner. Hye Bossin, editor of the Canadian Film Weekly, has been invited as a guest of the committee.

The leading figures of the motion picture world have been made members of the honorary committee for the occasion.

Membership in the Toronto tent was conferred on Roly Young, Lucio Agostini, Bob Kesten, Mervin Goldstone, Al Perly, Bert Wilkes, Jacob Smith, Joe Marks, Myer and Bernard Okun, Bill Forman, John Murray Anderson, J. C. Cohen, Irving Stern, Monte Beder and Bill Reeves.

It was announced that the annual Blues Vs. Whites inter-club game of the Maple Leaf Hockey Club will be played on October 12th for the Heart Fund.

About 100 barkers turned out for the first meeting of the new season.

Rogers And Astaire Team In MGM Film

Metro-Goldwyn-Mayer will bring Ginger Rogers and Fred Astaire together again in the Technicolor musical, "The Barkleys of Broadway." Miss Rogers will replace Judy Garland, who has been ordered to take a long rest by her physician.

Charles Walters, who directed Astaire and Miss Garland in "Easter Parade" will again be behind the cameras, with Arthur Freed producing.

Robert Mitchum Set For Role In 'Malaya'

Robert Mitchum has been assigned by RKO Radio to one of the top male roles in "Operation Malaya." Merle Oberon previously was set as the feminine star of this international melodrama written by Manchester Boddy, Los Angeles editor and publisher.

Robert Sparks will produce "Operation Malaya." Filming of the Frank Fenton screenplay will start early in December.

Three-Picture Deal Set By Hughes, UA

Howard Hughes, who recently purchased a controlling interest in RKO, has concluded a deal with United Artists in which the Hughes Tool Company will invest approximately $750,000 in three pictures to be delivered to UA, according to an announcement Gradwell L. Sears, president of the latter organization, made public recently.

The agreement was set as part of negotiations through which Hughes reclaimed "The Outlaw" and two unreleased films, "Mad Wednesday" and "Vendetta," which he had produced for United Artists before buying into RKO.

Schulberg To Shoot Series In Italy

Operating as an independent producer, B. P. Schulberg has announced that he will make six pictures in Italy and Switzerland by the end of 1949, all to be financed abroad and principally by Itailan bankers. First of the six will be "Goya and the Duchess of Alba," which Schulberg said he would stage in Italy with Jean Renoir directing. Filming is to begin this autumn. The second picture is to be "Torch in the Wind," from an original by Tay Garnett.

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C. C. Plummer, Wife Killed In Plane Crash

Mr. and Mrs. C. C. Plummer, for many years identified with motion picture exhibition in Flin Flon, Manitoba, were among 36 passengers killed recently when a plane crashed near Fountain City, Wisconsin, during a violent rainstorm.

They were returning from the Grand American trapshoot in Vandelia, Ohio. Both were skeet and trap shooters of wide distinction and it was their intention to go to Africa for big game hunting in the fall.

Chalmer Cameron (Clummy) Plummer was 60 and his wife, the former Alzena Friedman, 55. Both were born in the USA, the former in South Dakota. He came to Swan River, where his children were born, and operated a hotel until it burned in 1928. Mr. and Mrs. Plummer then moved to Flin Flon, where they opened the Northland Theatre, which is a Famous Players affiliate.

They left a son, Warren, and a daughter, Mrs. Harry Kies, and four grandchildren.

Funeral services took place in Flin Flon.

MGM's 'Quo Vadis'

S. N. Behrman and Sonya Levien are working on the screenplay of MGM's "Quo Vadis," with Arthur Hornblow, who will produce.

Cross, Famous Team Take Golf Events

(Continued from Page 1)

Bank of Canada.

Fred Cross won the Famous Players challenge cup for the individual low gross, A flight, with a 73 and was presented with it by Morris Stein, along with a wrist watch from Theatre Confections. First runner-up was J. Jacobs, who was tied with H. Wren, each having shot a 76. Jacobs drew the highest card and got a $15 merchandise order from Associated Screen News, while Perkins Electric gave Wren a $10 order.

Second team in the foursome event was Premier Operating Corporation, with a score of 354 and M. Bloom, R. Allen, G. Allen and D. Axler won $10 merchandise orders from B & F Theatres, Columbia Pictures, Eagle-Lion Films and General Films.

The above victories were only a few of the highlights of the tournament, which took place on a fine day at Rouge Hills Golf and Country Club, where 110 golfers and almost 100 non-golfers from several provinces joined them for dinner, presentations and cards. The date was September 1st this year, which was several weeks earlier than the tournament was held last year.

Winner of the individual low gross, B flight, was Frank Boothe of Odeon, who was presented with the IATSE challenge trophy by Arthur Milligan. Harry Lester of the Bonita and Tom White of the National Film Board had the same score, 84, but Boothe won the draw. He got a $25 merchandise order from the Bank of Montreal, while Lester got the Canadian Film Weekly's $15 order and White got one from the Canadian Theatre Chair Company.

Individual low gross, C flight, was won with a score of 91 by Alan Robinette of Odeon. He was presented with the 20th Century Theatres' trophy by Nat Taylor and given E. L. Ruddy's $25 merchandise order. Sam Fine of B & F, who was second with a 93, won a $15 order from Lawson, Stratton, Green & Ongley.

The Canadian Film Weekly's challenge trophy for individual low net with a sealed par of 72 was won by Al Bollington of Odeon, who hit it right on the nose. Hye Bossin presented the trophy and Al got $25 in merchandise orders made up of $10 from Paramount and Warners and $5 from Independent Posters. Art Cauley of Peterborough was tied with Bollington and lost the draw but got Dominion Sound's $15 merchandise order.

Other winners:

Individual low gross, first 9 holes—J. Tate, 39, cashmere sweater from 20th Century Theatres; runner-up, H. Wilson, 39, $15 merchandise order from Film Laboratories of Canada. Tate won the draw.

Individual low gross, second nine holes—W. Tyers, 37, $20 merchandise order from Robert Simpson Co.; runner-up, D. Bomberg, 38, $10 merchandise order from MGM.

Individual low net, second nine holes—J. Ralph, 31, black heater donated by Northern Electric Co.; L. Parkes, 31, $10 merchandise order from the Imperial Bank of Canada. Ralph won the draw.

Individual low gross, playing nine holes only—V. Beattie, 51, $10 merchandise order from Motion Picture Theatres Association of Ontario; I. Stern, 53, silex from Superior Electric Company.

Individual low net, playing nine holes only—H. Fingold, 37, $10 merchandise order from National Theatre Services Ltd.; runner-up, I. Shapiro, 37, breakfast set from National Marketing Services. Fingold won the draw.

Sealed holes, 18 hole course—lowest score on 7th, B. Dingwall, 2, signet ring from Wm. Johnston Jewellers; on 1st, B. Hartree, 3, fountain pen from Traders Printing; on 13th, R. Allen, 5, Ronson lighter from Photoengravers and Electrotypers Ltd.; on 17th, H. Harnick, 4, Ronson lighter from Benny Granatstein. M. Isman, A. J. Laurie, T. Saso, C. Lynch and R. Dale tied with Harnick for low score on the 17th, but lost to him in the draw.

Highest score on any hole—M. Weldon, 19 on the 5th hole, desk lighter from Alliance Films.

Best dressed golfer—F. Martin, Stetson hat from Russ Maynard of O'Keefe's Limited.

Best dressed non-golfer—S. Fingold, $10 merchandise order from Sam and Ben Ulster.

Best form of any golfer—Irving Cohen, bottle of liquid refreshments from General Theatre Supply.

For driving 14th green, 310 yards — D. Romberg, camera from Eddie Black.

Some 26 prizes were presented to holders of winning tickets in the lucky draws. Donators of these various gifts were listed in a previous issue.

The prizes were presented during the dinner and Archie Laurie, chairman of the committee, along with Jack Arthur, chairman of the games committee, handled that end of things. Tom Daley was tournament manager this year and his work was chiefly responsible for the smoothness of things. Curly Posen, chairman of the ticket committee, did an excellent job. Others who contributed to the success of the tournament were Sam Glazier, Izzy Allen, Ralph Dale, Arch Jolley, Mrs. Chinn and Al Troyer. Troyer was the starter and he kept the play and players going like clockwork.

Among the prize donors not mentioned earlier in these columns are Lorne Duguid of Hiram Walker, Tracey Shaw of Calvert's, and Foto-Nite.

Korda Says USA UK Edict 'Silly'

(Continued from Page 1)

whose films were given the top spot and its 30 per cent rental when doubled with a British film, objected to the announced intention of reversing the terms and position. The all-USA program, they say, will allow the films of each country to earn according to their merits.

It is hoped that difference may be worked out at the meetings of the Anglo-American Film Council, a new body which convenes in the USA in November. J. Arthur Rank will attend.

Johnston, reviewed efforts American producers had made to promote British films in the American market. Results, he said, are reflected in the fact that British film earnings in the United States rose from a few hundred thousand dollars in 1945 to better than $1,000,000 in 1946 and to $4,250,000 last year.

He said that because American producers had "been kicked in the teeth" for their pains by the British film industry, the urge to promote British films in the United States was practically non-existent now and British producers probably would not draw more than $1,000,000 from the United States market this year.

Johnston said that the new quota would be harmful to the British film industry and also to all film interests. As far as Britain is concerned, he said, it will place upon producers the necessity of pressing for quantity rather than quality. It will hurt the industry as a whole, he said, because other nations are bound to follow the British example and all film producers, including the British, will find themselves battling similar regulations in other markets shortly.

"I have said to British producers and officials," he added, "that they must determine whether they want a protected home market or a free world market for films. They cannot have both."

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